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REVIEWS

THE METROPOLITAN MUSEUM OF ART. HANDBOOK OF THE CLASSICAL
COLLECTION.
By Gisela M. A. Richter.

Pp. xxxiv, 276; 159 illustrations. Metropolitan Museum, 1918.

THIS is a beautifully printed and ideal handbook issued at the time of the opening of the new Classical Wing, which was an event of great importance for classical art in America. The Introduction gives a history of the collection and its present arrangement and an excellent short appreciation of Greek art, explaining why Greek art is even today worthy of the most detailed study. Not only for historical reasons is Greek art important but because the Greeks achieved perfection, and the study of the evolution of art from its primitive origins is an artistic training of the first order. The Greek conception of beauty is one we need today. "The calm remoteness which distinguishes their best works is in such contrast to the restlessness of modern life that it affects us like the quiet of a cathedral after the bustle and confusion of the streets." Greek art is furthermore human and direct.

The bibliography is well selected, though among the general works we miss Fowler-Wheeler's Handbook of Greek Archæology; on Prehellenic Greece, Hogarth's excellent article on Aegean Religion in Hastings' Dictionary of Religion and Ethics, and Tsountas' modern Greek book on Dimini and Sesklo; on architecture, Choisy's *Histoire de l'Architecture*; on sculpture, the American edition of Hekler's Greek and Roman Portraits, Mrs. Strong's Apotheosis and After Life; on vases, the 1916 reprint of Miss Kahnweiler's translation of Pottier; on painting, Rodenwaldt, *Die Komposition der Pompejanischen Wandgemälde*. Most of the important catalogues are cited, but why mention Mendel's

catalogue of terra-cotta figurines at Constantinople and not his very important *Catalogue des Sculptures*.

The description of the First Room gives an excellent account of prehistoric Greece and the three Minoan periods, except for the omission of the important Minoan bronze statuettes. Karo's restoration of the steatite vase on p. 15 would give a better idea of the original shape. The ivory figures from Knossos are bull acrobats rather than divers (p.16). In the fresco on p. 23, the bull is not about to toss a girl toreador caught on its horns but the girl is, rather, doing some acrobatic stunt, holding on to the bull's horns.

The Second Room is devoted to the early Greek period. On p. 43 we read that this epoch produced no monumental architecture or sculpture, but what of the Argive and Olympian temples of Hera? It is interesting to see reproduced some of the Lydian vases from the American excavations at Sardis (pp.51-53). The beautiful Etruscan gold fibula (p. 57) is now well published by Curtis in the Memoirs of the American Academy, p. 84 and pl. 18.

The Third Room is given over to the archaic period and has the famous Etruscan bronze chariot. In this connection, it might be said that an archaic Italian war chariot made for use and not for ceremonial purposes was found a few years ago at Fabriano in Umbria and is now in the Museum at Ancona. Many other bronzes, vases of terra-cotta and glass, gems, and jewelry are also found in this room. The Fourth Room contains objects of the first half, and the Fifth Room objects of the second half of the fifth century B. C. On p. 105 the inscription of Hegesiboulos is wrongly given, the lambda and gamma being interchanged. The illustration on p. 104 is also wrong in this respect. On p. 122 "Antiochos" read "Antiochos." The Sixth Room has objects of the fourth century. On p. 132 the battle of Leuctra is dated 379 B. C. instead of 371.

The Seventh Room is devoted to the Hellenistic period. Fig. 99 is not exactly in the attitude of the Knidian Aphrodite (p. 160). The Eighth and Ninth Rooms are devoted to the Roman Imperial period. The

Central Hall has Greek and Roman Sculptures. On p. 221 for 'Paiania' read "Paiania" and on p. 222 the first "i" in the Greek name of "Lysistrate" should be "Y" and "tan" should be "tau." On p. 224 the group of Eirene and Plutos by Cephisodotos (of the child there is a copy also in Dresden) is said to have been referred to by Pausanias as on the Areopagus. Pausanias does not say this, but it very likely stood somewhere near the Areopagus.

The text gives the essential information and is sound-minded and interesting, and the arrangement of the various kinds of art by periods and not by material is well carried out and an important innovation. The book is printed in the best style on beautiful paper and with excellent illustrations. Miss Richter in this handbook, as in her catalogue of the bronzes, has set a high standard for museum catalogues and has shown that America can produce as good catalogues as the European museums.

David M. Robinson.